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SATURDAY, SEPTEMBER 23, 1865.

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MR. AGUILAR begs to announce that he has returned to town for the season.
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MISS GRACE AGUILAR begs to announce that she has returned to town for the season.
17, Westbourne Square.

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MDLE. CARLOTTA PATTI will sing Benedict's Variations on "Le Carnaval de Venise," Muzio's "L'Usignuolo," (the Nightingale) and the new waltz, "Ah! ah! e bello al par," at MELLON'S Concerts, every evening.

MISS FLORENCE DE COURCY will sing "HARK, THE BELLS ARE RINGING," composed by HENRY SMART, at Dover, October 11.

WILLIE PAPE begs respectfully to call the attention of PIANISTS to his recent publications—"Lullaby," "Les Echos," "Murmure Eolien," "Ar hyd e nos," "Danse Fantastique," "First Love," "Columbia," and "Ever of Thee."

MISS ROBERTINE HENDERSON begs to announce her return to town for the season, and that she will make her first appearance at the Royal Gallery of Illustration on Monday, September 25th.

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PAGANINI REDIVIVUS.

(From the Bristol Press, Sept. 13th, 1865.)

Rarest magician, you, whose potent spell
Claim'd and entranced a thousand ears to-night,
Long be it yours to wield the wand so well
First borne by HIM, from whose great brow the light
Veiled, but to gild you with imperial might.
Earth fading from him—touch, and tone, and thought,
Yours the strong grasp the falling mantle caught.

Theatre Royal, Bristol, Sept. 11th, 1865.

H. S.

SUNG BY
**MADemoiselle
 TITIENS.**

BENEDICT'S
 NEW SONG,
**The bird that
 came in spring**

A FITFUL voice came to and fro,
 All wildly on the breeze,
 As if it knew not where to go,
 So leafless were the trees;
 Above the noisy brook it rang—
 What joy it seemed to bring!
 That happy voice how sweet it sang!
 The bird that came in spring.

The primrose pale in slumber lay
 Among the silver grass,
 The timid sunbeams fled away
 To let the rain-cloud pass;
 Still gaily on the budding thorn,
 The cold dew on his wing,
 All sweetly caroll'd to the morn,
 The bird that came in spring.

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GLOUCESTER MUSICAL FESTIVAL.

(RETROSPECT.)

(Times, September 7.)

WEDNESDAY, Sept. 6.

The execution of Mendelssohn's *St. Paul* was generally so good that it was much to be regretted that the whole oratorio had not been given, instead of merely the first part. Moreover, it was an error of judgment, in our opinion, to place the *Last Judgment* of Spohr after such bright and continually varied music—music which, though always melodious and rich in every device of harmony and instrumentation, is so artfully contrived that each successive piece offers, in some measure, a contrast to that which immediately precedes it, and thus the interest is equally sustained to the very last. True, Spohr had neither the inventive genius nor the wonderful fluency—still less the contrapuntal skill—of Mendelssohn; but, in addition to this, his music is for the most part all of a colour; and the cloying effect of this monotony is felt even in his very greatest sacred composition—the oratorio in question. If the *Last Judgment* had come before *St. Paul*, both would have been gainers. The overture and interlude in Spohr's work, masterly as is the first and beautiful the second, cannot but suffer in comparison with the elaborate and imposing orchestral prelude with which Mendelssohn ushers in the opening chorus of *St. Paul*—"a tough piece of work," as he calls it in one of his letters, and as he must have found it on coming to the point at which the *chorale* of the first movement has to be heard with majestic clearness in the midst of the intricate fugal development of the last. But to cease grumbling, the first morning's performance at the Cathedral would have been gratifying even to a much larger audience than the audience it actually brought together, an audience not much, if at all, above the numerical average to which we have almost invariably been accustomed on the opening day of the Festival. The solo singers in *St. Paul* were Mdle. Titiens, Miss E. Wilkinson, Messrs. W. H. Cummings, Brandon, Thomas, (Thomas of Gloucester—not Lewis Thomas), and Santley. To Mr. Cummings fell the trying accompanied recitatives of the martyr, Stephen, leading up the brief, though tremendous chorus, "Stone him to death"—nobler declamatory music than which does not exist. To Miss Wilkinson was allotted the tranquil and soothing *arioso*, "But the Lord is mindful of His own." Mdle. Titiens of course sang the angelic apostrophe to "Jerusalem! Jerusalem!"—which she could hardly have sung better; and, among other recitatives, the expressive injunction of the Lord to Ananias—"Ananias arise, and enquire thou for Saul of Tarsus, &c."—in which she reached the very perfection of declamatory phrasing. Mr. Santley undertook the whole of the music of *Paul*, showing himself equally a master in "Consume them all, Lord of Sabaoth?"—the furious ebullition of Christ's persecutor, and "O God, have mercy upon me!"—the pathetic appeal, when, stricken with blindness, after the miracle of the Conversion, the future Apostle gives voice to his contrition in fervent prayer. The short duet of the false witnesses, "We verily have heard him blaspheme," was effectively given by Messrs. Brandon and Thomas, two bass singers, belonging to, we are told, to the choir of the Cathedral. Mr. Brandon especially may be credited with a good voice and decided promise. The choruses were for the most part well done. "Lord thou alone art God!" which opens the oratorio, and "Oh, great is the depth," which brings the first part so gloriously to a close—both masterpieces of choral writing—were almost all that could be wished. The great scene of the Conversion was not quite so immaculate, especially where the sopranos, in the passage, "Whom thou persecutest!" have to hold on the two notes which make a discord of what would otherwise be a simple consonance. The phrase is supposed to be uttered by Saul's angelic monitors; and the unearthly effect Mendelssohn has here produced with such apparently simple means can only be attributed to genius. The splendid climax, "Arise! shine! for thy light comes," and the nobly harmonized *chorale*, "Sleepers awake" which follows immediately after, were thoroughly effective. In the first of these Dr. Wesley must be credited for the steady and careful time in which he took the fugal episode, with florid accompaniment for stringed instruments—"Behold now darkness covereth the kingdoms"—which rendered it comparatively easy both to singers and players. A similar example of this kind of episode, so congenial to Mendelssohn, is to be found in the chorus, "Oh! great is the depth of the riches, &c.;" and this, through the same expedient, obtained the same advantage. The first *chorale*, "To God on high," was extremely effective; but the second—still more touching, and always impressive on account of its association with the ceremony of the funeral of the "Great Duke" in St. Paul's Cathedral—was sung too loudly from first to last, which seriously marred its beauty. In the grand outburst of the people, "Now this man ceaseth not to utter blasphemous words against the law of Moses," a prodigious effect, an effect from its individuality only possible in a church, was produced, at the startling passage, "Jesus of Nazareth shall destroy all these our holy places,"—the words attributed to Stephen, and for which he is destined to martyrdom. To finish this catalogue "*peu raisonnée*," two

choral pieces of a very opposite character—the exquisitely melodious and almost ethereal admonition at the burial of Stephen, "Oh! happy and blest are those who have endured," and the already named "Stone him to death" (worthy predecessor of the incomparable "Woe to him, he shall perish," in *Elijah*)—were sung equally well. The orchestra performed its duties admirably, giving—to name a single instance—a really grand performance of the overture.

So much has been written about *St. Paul* that we must be content to add in general terms that the execution of Spohr's *Last Judgment* appeared to afford general satisfaction; that the solo singers were Misses Louisa Pyne and Julia Elton, Dr. Gunz, and Mr. Lewis Thomas; and that the most striking performance of the whole was the beautiful and devotional quartet, "Blest are the departed."

The attendance last night at the first evening concert in Shire-hall was rather larger than usual on these occasions. After such a long day's music in the Cathedral no wonder that many had not the courage to follow it up with a long miscellaneous performance in the evening. Nor was the programme by any means distinguished for startling novelty. The overture to *Guillaume Tell* has been heard before; so has the romance from *Euryanthe*, "When the orb of day," (Mr. Cummings); so has the *preghiera* from Rossini's *Mosè in Egitto*; equally so "Bel raggio," from his *Semiramide* (Mdle. Titiens); nor is "O ruddier than the cherry," the love song of Polphe (Mr. Santley), unfamiliar; nor "Vedrai carino," (Miss Louisa Pyne); nor Signor Arditi's "Il Bacio" (Mdle. Titiens); still less "The harp that once in Tara's halls," (Miss Louisa Pyne); least of all "Largo il factotum," (Signor Bossi.) Nevertheless, the last-named three solos were asked for again; and the singers, nothing loth, consented. The less hackneyed pieces were the duet for Leonora and Florestan (Mdle. Titiens and Dr. Gunz); the great air, "Parto," with clarinet *obbligato*, from Mozart's *Tito* (Madame Rudersdorff and Mr. Lazarus); the delicious trio, with the bell, which brings down the curtain upon the first act of Meyerbeer's *Dinorah* (Miss L. Pyne, Messrs. Cummings and Santley); the graceful romance, "Viens gentille dame," from Boieldieu's opera, *La Dame Blanche* (Dr. Gunz); and, last and best, that most original, imaginative, and graceful of musical fantasies, the so-called "*Choral fantasia*," of Beethoven, for pianoforte, voices, and orchestra (pianoforte, Madame Arabella Goddard.) All these* pleased more or less, but most of all the last—which, as Beethoven was the composer, is by no means surprising. There was, besides the foregoing a little song by Herr Abt, called "Ever thine" (Madame Rudersdorff); the bass scene, "Rage, thou angry storm," from Mr. Benedict's opera, *The Gipsy's Warning* (Mr. Brandon)—an opera worth reviving, by the way; and to wind up, the "Market Chorus" from *Nasanello*, which should properly have been included in the list of things familiar. Then the benches were moved, and a dance was improvised; but to what hour it was kept up we are unable to state.

The "glorious weather," as all say naturally here, continues to prevail. The sun is never hid, shining all day on the Cathedral, and giving a double enchantment to the environs of the "Fayre city"—which should rather have been called the fairly envired city, for "fayre" in a literal sense the city of Gloucester is assuredly not. The Gloucester people regard the continued fine weather as a propitious omen. There is not even a smothered hint just now that the present Festival is to be the last. The crowd of visitors that came in this morning were for the most part found seated in the nave or aisles of the Cathedral before half-past 11, the hour appointed for commencement; and these, added to others, located in the town, with the intention of going to every one of the performances, morning and evening, swelled the attendance so considerably, that the nave was full, while the aisles were nearly full. Thus far the result has exceeded anticipation.

The programme of this day's selection, which lasted from half-past 11 till 4, is about the longest and most varied we can remember. It began with a very excellent performance of the orchestral movements in Mendelssohn's magnificent *Lobgesang*, followed by the noble chorus, "All men, all things, all that has life and breath, sing to the Lord," and the solo for soprano (Madame Rudersdorff), with semi-chorus, "Praise thou the Lord, O my spirit." To these excerpts from Mendelssohn's "*sinfonia cantata*" succeeded what in itself was a concert to satisfy the most inordinate musical thirst. The programme may speak for itself:—

Recit. and Air, Mr. L. Thomas, "He layeth the beams" ...	Handel.
Trio, Miss L. Pyne, Miss E. Wilkinson, and Miss Julia Elton,	
"Jesus, Heavenly Master" (Crucifixion) ...	Spohr.
Air, Herr Gunz, "Cujus Animam" (Stabat Mater) ...	Rossini.
Air, Madame Rudersdorff and Chorus, "Inflammatus"	
(Stabat Mater) ...	
Recit. and Air, Mdle. Titiens, "With verdure clad" (Creation) ...	Rossini.
Song, Mr. Santley, "Nazareth" ...	Haydn.
Chorus, "In exitu Israel" ...	Gounod.
Air, Miss L. Pyne, "Holy! Holy!" ...	S. Wesley.
Anthem (Cathedral), "Ascribe unto the Lord" ...	Handel.
	S. S. Wesley.

* Not to omit the overture to Spohr's *Faust*, which *The Times* has (unintentionally) omitted.—D. FETTERS.

All the above pieces were more or less well given, with the single exception of the late S. Wesley's vigorous and admirably written double chorus, without accompaniment—"In exitu Israel de Ægypto"—which London amateurs have heard so finely executed by Mr. Henry Leslie's choir. The relationship of the conductor of the Festival to the composer of this very grand and solid example of English Church music remembered, it was to be regretted that greater precision and correctness could not be obtained. Dr. Wesley must inwardly have felt more grieved than if it had been his own Cathedral Anthem, instead of his father's double chorus. The anthem, on the contrary, was well performed in all respects, notwithstanding the questionable taste of the audience, who were leaving the church in crowds before the final chorus had nearly terminated. About its merits we must speak to-morrow. It is too important and genuine a work to be dismissed in a hurried sentence. The pieces that appeared to make the most sensible impression in the selection we have quoted were, "With verdure clad" (Mdlle. Titiens), M. Gounod's "Nazareth" (Mr. Santley), and "Holy! Holy!" (Miss Louisa Pyne)—all of which were more or less irreproachable examples of sacred singing. "He layeth the beams" (Mr. L. Thomas) was also excellent; Dr. Gunz threw all his energy into the "Cujus animam," and Madame Rudersdorff even more than all her energy into the "Inflammatum."

At the commencement of the second part Dr. Wesley played, on Mr. Willis's new organ, J. S. Bach's magnificent pedal fugue in E flat (No. 9) known to amateurs as the "St. Anne." He played it superbly, in the true Bach spirit, without any attempt to shine at the expense of its illustrious composer—severely, simply, and grandly in fine. We have rarely heard a more imposing performance on the instrument, and only regretted that the fugue was not preceded by the prelude. About the organ the less said the better. Upon this followed Mozart's immortal *Requiem*, Mdlle. Titiens, Miss Julia Elton, Dr. Gunz, and Mr. Santley as soloists, together with a selection of pieces from Handel, Spohr, and Beethoven, of which we must take another occasion to speak.

The collection at the doors amounted to £125 0s. 8d. The numbers present were 1,700—700 more than yesterday. Almost every place is taken for the second miscellaneous concert in Shire-hall this evening.

(Times—Sept. 8.)

GLOUCESTER, Sept. 7.

Dr. Wesley's Cathedral Anthem, "Ascribe unto the Lord," is a work of such merit as to give cause for regret that the festival programme should have included only one composition from his pen. The text is borrowed from the 96th and 115th Psalms. The anthem is written in the key of G major. A short recitative, accompanied by organ, for altos, tenors, and basses, in unison ("Ascribe unto the Lord, O ye kindreds of the people, worship and power"), leads to a *larghetto*, for full chorus, followed by a repetition of the recitative, which, modulating, reintroduces the theme of the *larghetto* in another key. The theme, originally consisting of only six bars, is now extended; and this part of the anthem, which forms the "introduction," leaves off upon what musicians recognize as a "tonic pedal," in the key of the "dominant." The effect is simple, but good. In the second movement—an *andante*, for quartet of solo voices ("O worship the Lord in the beauty of holiness"), the original key is resumed. The opening theme is melodious, ingeniously harmonized, and effectively "voiced." An episode ("Be telling of His salvation from day to day"), led off by the first *soprano*, and answered, with another phrase, by the second *contralto*, to which voice, somewhat later a difficult florid passage is allotted, contains some of the most remarkable features of the anthem. The passage, on the words, "O, worship the Lord," &c., beginning with an unexpected transition from the "dominant seventh" of D to the "first inversion" of F sharp (the technicality allowed), and ultimately leading back to the first key, in which the principal subject is further developed, has all the charm of novelty. There is, moreover, a very striking point of modulation in the *coda*, to describe which in words would by no means serve to explain its particular effect. Enough that it occurs in the development of the passage, "Sing to the Lord, praise His name," &c. Next comes a full chorus ("As for the Gods of the heathen"), of a wholly opposite character. The finest division of this is, we think, the opening *allegretto marcato*, which sets out in E minor, and is partly in the free imitative style, with two counterpoints, the one chromatic the other florid. Boldly worked, this brief chorus, nevertheless, without being open to the charge of plagiarism, invokes occasional reminiscences of two choruses in Handel's *Israel*—"He smote all the first-born of Egypt," for which the second bar of the theme is doubtless responsible, and "They loathed to drink," which must be laid to the door of the chromatic counterpoint, in descending semitones. The second part of the chorus, "Their idols are silver and gold," in which the useless attributes of the gods of the heathen—who have mouths and speak not, eyes and see not, ears and hear not, &c.—are recounted in irregular

alternation, by the several sections of the choir, is very inferior to the rest. Meant, doubtless, for "descriptive," it is, in a strictly musical sense, altogether bare and uninteresting, being destitute of order and melody, and without any clever contrapuntal devices to atone for the absence of those desirable qualities. This—in our opinion, the weakest, indeed, it may fairly be said, the only weak part of the anthem—is, however, immediately redeemed by the "verse" that ensues ("They that make them are like unto them"), and the subsequent *andante maestoso*, "As for our God He is in Heaven," a sort of *chorale* which, notwithstanding its odd five-bar rhythm, is richly harmonious, and creates an impression of appropriate solemnity. We are now again at G major, the original key, in which, naturally, the last movement of the anthem ("The Lord hath been mindful of us, and He shall bless us,") is presented. This movement, an *andante* (full chorus), is tuneful and flowing from beginning to end. The two principal themes are bold and well suited to fugal treatment; but we must own to a certain disappointment on finding that Dr. Wesley has contented himself with a simple answer, "in the octave," for the first, with a couple of simple answers, "in the octave," for the second ("Ye are the blessed of the Lord"), and, on the recurrence of the first, where the ear longs for at least a *fugato*, with merely giving out the theme unanswered. The slight allusions to two of the choruses in Mendelssohn's *Elijah* in no way disfigure this very attractive movement. The answer, "He shall bless the house of Aaron," by altos and basses, to the phrase, "He shall bless the house of Israel" (Dr. Wesley) closely resembles, though in a different key, the second section of the theme of "He that shall endure to the end" (Mendelssohn)—that part of the *Elijah* melody occurring upon the words, "shall be saved;" while the counter-answer of sopranos and tenors, "He shall bless them that fear the Lord" (Dr. Wesley), again, in spite of difference of key, as closely resembles the commencement of the episode, "Shouldst thou, walking in grief," &c., in "He watcheth over Israel" (Mendelssohn). Both may be coincidences—like the less literal Handelian reminiscences already mentioned; but they are curious enough to note, and the more especially as, while the melodies are alike, the harmony of Dr. Wesley in neither case wears any resemblance to the harmony of Mendelssohn. The organ part and orchestral accompaniments to Dr. Wesley's anthem are, as might have been expected, masterly; yet we can hardly think but that some effect might have been gained in the solo quartet of voices by the substitution of a tenor and barytone (or bass) for the second *soprano* and second *contralto*.

The new anthem, as far as the orchestra and chorus were concerned, was admirably executed. The solo singers were Mdlle. Titiens and Miss Louisa Pyne (sopranos). Misses E. Wilkinson and Julia Elton (contraltos). Dr. Wesley was fortunate in his sopranos. It may be added here that the Anthem in G was composed expressly for a service in aid of Church missions.

Among the other pieces of which the second day's very lengthy programme consisted the most conspicuous were an air and chorus from Handel's *Samson*. The air was "Let the bright Seraphim," sung in perfection by Mdlle. Titiens, and accompanied in perfection on the trumpet (*obbligato*) by Mr. Thomas Harper. The singer and player were well matched; the voice of each was a "trumpet," and it is difficult to award the palm to the execution of either. The chorus was "Let their celestial concerts all unite"—a colossus, as every amateur knows. To this followed a duet by Spohr, "Children pray this love to cherish," assigned to Miss Eleonora Wilkinson and Mr. W. H. Cummings. The selection from Beethoven's *Christus am Elberge* ("Mount of Olives") comprised a trio (Miss L. Pyne, Messrs. Cummings and L. Thomas), the dramatic chorus, with solo, in which the soldiers come to track the Redeemer, and the towering "Hallelujah," in which Beethoven has rivalled Handel himself in sonorous grandeur. This was the *finale* to a selection almost unprecedented in quantity, but too much like a miscellaneous concert to be suited to a church.

The enormous crowd at the Shire Hall last night almost made people fancy that, instead of listening to the second evening concert, which is always sparingly attended, they were listening to the third and last, which is almost invariably crammed. Even the staircases and lobbies, outside the music-room, were thronged; and many who would have been too pleased to obtain admission were unavoidably sent away disappointed. People in Gloucester say that the extraordinary success of this festival, which is now placed beyond a doubt, means a protest on the part of inhabitants of the city and supporters of the music meeting in the three counties against clerical interference. They have little mercy on their Bishop, less on their Dean, and least of all on Earl Dudley, who is here generally believed to entertain the most unfriendly intentions with regard to the Worcester Festival of 1866. The fine weather and the eloquent sermon of Canon Kennaway, they admit, have exercised a very considerable influence; but it is the spirit of independence, they say, the intolerance of despotism in any quarter, and under no matter what pretext, that has really effected the most. Perhaps they are right, perhaps they are wrong; the next festival—about

which they are talking even now, while the present festival is in full course—will show. Such an unusually full attendance, however, as that of last night can hardly fail to have encouraged the hopes of all who would not willingly see abolished these time-honoured gatherings, which have done so much good both to charity and art, and so materially promoted social intercourse, which, moreover, have largely helped the town, and in other respects been influentially beneficial. Strangers might urge upon those directly interested to contribute a little more liberally to the charity, and not leave everything, or nearly everything, to the stewards, who, besides incurring the risk of having to meet a considerable deficit, contribute 5*l.* each at the outset. Nor, by the way, do they fill the aisles of the Cathedral in the morning, or the back seats of the Shire Hall in the evening, quite so well as might reasonably be expected, seeing how enthusiastic they are in the matter. Last night, it is true, formed an exception to the rule; and we are willing to believe that in future the Gloucester people intend to act as well as talk.

The concert began with the first part of Haydn's secular oratorio, *The Seasons*—"Spring," in which the vigorous invention of the genial old master is perhaps most brightly exhibited. The music of Ferner Simon was allotted to Mr. Lewis Thomas; that of his daughter, Jane, to Miss Louisa Pyne; that of Lucas, the peasant, to Mr. W. H. Cummings. Nothing could be more cheerful; overture, chorus, recitatives, air, duet, and trios, were alike acceptable. The singers tried their best, and all succeeded. After *The Seasons* came the most effective of pianoforte concertos—Mendelssohn's No. 1 in G minor, the "Munich concerto." Never in her public career has Madame Arabella Goddard played with more unflagging spirit and resolution to do her best, and never has she earned a more legitimate success. The slow movement, one of Mendelssohn's genuine inspirations, was listened to in breathless silence, and it was not till the last *pianissimo* note that the audience broke out into such expressions of satisfaction as showed how the music had charmed them. With the brilliant "rondo finale" they were fairly transported, and the applause from all parts of the room was prolonged so obstinately that Madame Goddard was compelled to reappear. Instead of repeating the *rondo*, she gave a shorter piece—solo, Thalberg's "Home, sweet home"—with which the audience seemed equally pleased, although perhaps a good many among them might have preferred hearing Mendelssohn again. The orchestral accompaniments—Mr. Henry Blagrove conducting with his fiddlestick—were played with singular delicacy and precision. Madame Rudersdorff appeared next, with the prelude, recitative, and *andante* from Meyerbeer's *Africaine*, the famous unison passage producing, as always, a marked sensation. Mr. Santley sang the plaintive romance of Renato, from *Un Ballo in Maschera*, as only he can sing it, winning an enthusiastic encore. Mdlle. Titiens and Madame Rudersdorff joined their voices in a pretty duet by Felicien David (*Lalla Rookh*); Miss Louisa Pyne sang Beethoven's "Song of the Quail" (with orchestral accompaniments by the late Mr. Kearns, which Beethoven would scarcely have allowed); and the first part concluded with a fine performance of Spohr's *Jessonda*, perhaps its composer's best, certainly his most telling, orchestral prelude.

The second part began with a selection from *Guillaume Tell*, including the "Bridal chorus," one of the most exquisite thoughts in Rossini's greatest opera. In Signor Ardit's waltz air, "L'Ardita," Mdlle. Titiens won and merited, but declined to accept, an encore; Dr. Gunz sang a German *lied* by Easer ("Frühling Kehr") in a very expressive manner; Miss E. Wilkinson was asked to repeat "Se parlate d'amor" (*Faust*), and, more condescending than Mdlle. Titiens, consented; and Mendelssohn's delicious part-song, "Oh, hills and vales," by the chorus, brought this section of the programme to an end. The last piece in the concert—Mendelssohn's *Walpurgis Night* (entire)—should properly have been the first. The audience were fairly worn out by the day's labor of listening, as the players and singers were fairly worn out by the day's labor of singing and playing. Think what had been heard at the Cathedral in the morning, and then to wind up a miscellaneous concert in the evening* with such an elaborate and exciting work as the *Walpurgis Night*! The majority, however, remained to the end, and were delighted, more especially with Mr. Santley's superb declamation in the music of the Chief Druid. The other solo parts fell to Miss E. Wilkinson and Mr. Cummings—*contralto* and tenor. The choruses were vigorously given, more especially the picturesque and characteristic "Come with torches brightly flashing;" and the wonderful overture—descriptive, as Mendelssohn used to say, "of bad weather in the hills"—was admirably executed, despite their fatigue, by the hardworking members of the orchestra. It was well that no ball was attempted after all this morning, afternoon, and evening of music. The band (if to improvise one had been practicable) would have gone to sleep, to a fiddle.

Elijah attracted another great attendance in the church this morning—more than which it is impossible to say just now.

The third miscellaneous concert, this evening, at which Beethoven's

8th symphony, a selection from *Die Zauberflöte*, Spohr's dramatic concerto (*Scena Cantante*), violin Mr. H. Blagrove, and the *finale* to Mendelssohn's unfinished opera *Lorelei* (solo Mdlle. Titiens) are, among other interesting things, to be heard; the *Messiah* to-morrow morning, and the "full dress ball" to-morrow evening will terminate the 142nd meeting of the Choirs. For the *Messiah* every place is gone, and for the concert a "bumper" is as usual anticipated.

(To be continued.)

A GLANCE AT MUSICAL LIFE IN LEIPSIK.*

For more than half a century, Leipzig has enjoyed the noble reputation of being a true nursery of art, and, in the opinion of foreigners, the inhabitants of the city on the banks of the Pleisse pass for being serious worshippers of the Muses. Several circumstances have contributed to this, but those circumstances are not what they were. With regard to the theatre, it was formerly individuals like Neuber, afterwards Koch, and, more than aught else, the management of Herr von Kistner, that raised it in the estimation of strangers, for they not only produced sterling pieces, but were always striving to secure the services of the best and most eminent artists. Many an actor, afterwards enjoying a high reputation, commenced his artistic career at that period in Leipzig. The same held good of opera, though the latter, during many years, appeared to be somewhat kept in the background. The most important influence towards elevating opera at Leipzig, in the last century, was that exerted by Herr Koch, the manager already mentioned, and Herr Johann Adam Hiller, "Cantor," and Musical Director at the celebrated Thomasschule, who himself composed many things, though, it is true, in the style of the period, for the stage, one of them being *Die Jagd*.

The centre of gravity of all Leipzig musical-life lay, however, in the concerts, both instrumental and vocal, the most important being the Gewandhaus Concerts, which, under the direction of men like Hiller, Schicht, Mendelssohn-Bartholdy, Gade, Rietz, and now Reinecke, soon boasted of a high reputation and have preserved it down to our own time. With regard to the importance of these concerts, they seem more and more to have entered on a state of repose, after having attained their present height, so that, unless energetic measures are adopted, there is reason to fear a retrograde movement. However great the services rendered by Hiller and Schicht, the first founders of this institution, in properly consecrating a new temple of art, it is under Mendelssohn that we must look for the palmy days of the Gewandhaus Concerts; after him we perceive a period of transition either to some future and more elevated flight, or—which strikes us as more likely—to deterioration and decay. At a later period, the "Euterpe," backed up by extraordinary patronage, entered the lists as a rival to the Gewandhaus Concerts. But even this institution appears to have attained its highest point under the Musical Directors Herren von Bronsart and A. Blassmann, for it could not, last season, maintain the good impression it had produced upon us. We cannot, however, in any way impute this circumstance to the actual Musical Director, Herr von Bernuth, because, for a long series of years, he has proved himself, generally, a thoroughly good and experienced conductor, as well as a sterling and highly accomplished artist. It appears that the circumstance should rather be ascribed to the board of management, for, from what we have been able to learn, its members have sometimes differed very much in their views on art, so that a split might easily have been the result.

Exclusive of the institutions above named, the other principal ones distinguished for the energy and zeal exhibited by their directors are Riedel's Verein and the Singacademie. As regards the excellence of the performances, and the good taste displayed in the constitution of the programmes, in which every school and every tendency is represented, we feel inclined, in the present state of musical matters at Leipzig, to allot the first place to Riedel's Verein, and this the more, because, by the creation of the boys' chorus, Herr Riedel is working for the musical future of the town. Unfortunately, however, Riedel's Verein is far from enjoying the appreciation it deserves, if we compare it to many other Vereins or Associations, for the mere fact of its numbering hundreds of members (active and non-active) is not a mark of appreciation such as

* From the *Neue Berliner Musik-Zeitung*.

is often displayed towards others whose performances are far inferior, or even trivial.

The Singacademie appears less frequently before the forum of public opinion, though, when it does so, under Herr von Bernuth's direction, we are always pleased with its performances. Such institutions merit general and public commendation, and these they meet with, though unfortunately to a very small extent, for, as a matter of course, they despise even the most distant attempt at puffery.

The Dilettante Orchestral Union had, some years ago, made great progress, under Herr von Bernuth's direction, but at present we have not such frequent opportunities of attending its public performances as we once had.

Under the direction of Herr Härtel, the mixed choral union, "Ossian," was unable to rise above mediocrity, but, according to report, under its new director, Dr. Hopff, it has made a stride in advance. We cannot, however, state this as a fact, because we have not had an opportunity of attending any of its recent performances.

With regard now to Male Choral Singing, it meets with warm sympathy in Leipzig, but does not find proportionately fertile soil, or corresponding care and cultivation. There exist in Leipzig and the neighbouring rural parishes a large number of Vocal Associations for Male Voices, most of which are again comprised in the "Zöllnerbund," or Zöllner-Federation, so called from the composer of that name. We think we ought to speak somewhat in detail concerning this, because, as far as we know, its merits have never been generally discussed in any musical class paper, but only in local journals and the "Sängerhallen," which are all partiality. Local journals, and the vocal periodicals, written with scarcely the slightest musical knowledge, treat such matters in a puffing style, without any object but a local one, and art is completely neglected.

The Zöllnerbund forms the central point for all matters relating to male choral singing in, and for a long way round, Leipzig. It has not merely, in virtue of its admirable organisation, and its grand proportions, regularly to watch over the Vereins here, but, with few exceptions, gives the tone to, and is accepted as a model by them. To all appearance, its internal management is entrusted to excellent hands, for as yet the public have not heard of any misunderstanding. The musical director, also, Dr. Hermann Langer, is well-known as a first-rate musician. The honorary president of the whole "Bund" or Federation is at present Dr. Roderich Benedix.

Seeing that the Zöllnerbund stands so well with the general public, and has such well tried resources at its disposal, we have certainly reason for surprise at its hanging back somewhat with its performances. With the numbers it comprises, it might be one of the first bodies in all Germany for male choral singing, for it possesses the requisite materials. But why is it not so? To answer this question is, perhaps, no easy task, because, in all probability, many local reasons have something to do with the matter. We cannot believe there is a want of energy on the part of the committee, for we have ourselves repeatedly heard the members requested to be more zealous in attending for practice. The cause appears to us to be in something very different, and in order to get at this we go somewhat far back.

For many years, Leipzig has enjoyed the honor of being the central point for grand national festivals. Thus we had the grand German "Turnfest" (Gymnastic Festival); the inspiring Th. Körner Anniversary; the jubilee of the Leipzig "Völkerschlacht"; the fifteenth general meeting of German Schoolmasters; the sixth meeting of the German Fire-Brigades, and so on, in which the Zöllnerbund readily took an active part. On all these occasions, it either welcomed with song those engaged in the proceedings, or itself gave concerts in honor of the particular event, concerts distinguished for their excellence, and for the proportionately hearty applause bestowed upon them. But there was one thing that struck people: the continuous sameness of the programmes.

As a rule, the same old things were reproduced which had been heard over and over again. There is such one-sidedness visible, too, in the choice of the songs and of the composers as to merit public censure. Our male choral literature has recently been enriched with so many fresh productions, that we feel astonished that so important an association could possibly take no notice of the important works among them. Most of the programmes contain

no names beyond those of Carl Zöllner, Mendelssohn, Marschner, C. M. v. Weber, Dürner, Adam Silcher, Abt, Jul. Otto, and Pierson, those of Mendelssohn and Carl Zöllner being met with most frequently; on the other hand, we entirely miss the names of Franz Schubert, Spohr, Friedrich Schneider, Robert Schumann, Julius Rietz and many more. To continue moving upon such very limited ground is not at all calculated either to advance the prosperity of the Federation (Bund) or the cause of art. The result is indifference and absence of interest on the part of the members, and a want of sympathy on the part of artists and art-critics.

Zealous singers begin to grow weary when the old songs are continually repeated; every one who is director of a Verein knows the truth of this, and is aware how often he is fearfully bothered to produce new works. This ought not to be a very difficult thing for the Zöllner-Federation, for, as we have been informed, there are some very able men among the directors of the branch Vereins, and their advice must at times be worth something. The heaviest charge against the Zöllner-Federation is that of permitting the Vereins to choose amateurs for conductors, a fact calculated to make people believe that the object in view is not really artistic excellence but simply the pecuniary advantage of the Federation itself, which advantage can certainly be commanded only by the adhesion of large masses. That such a pecuniary consideration plays a prominent part in the arrangements was lately proved by the Zöllner-Federation in a most striking fashion, and it ought to be subjected to very severe criticism. But critics take very little interest in the Zöllner-Federation, and the circumstances mentioned are the causes of this. It does not say much for a musical society, especially for so large a one, to be ignored by critics, especially when cases frequently occur of more attention being bestowed on much smaller societies in very little towns.

Such is a tolerably correct epitome of the general state of musical matters in Leipzig (this is not the place to speak of the Conservatory). The reader will easily perceive from it that there is still much to be desired, as far as musical art is concerned, in the town on the banks of the Pleisse, and that of other cities such as Vienna, Berlin, Dresden, Weimar, Löwenberg, and Sonderhausen, some stand higher than, and some on a level with it, in the matter of art, but:

"Man kann am alten Ruhme lange zehren."*

CARL OTTO.

TO SUTHERLAND EDWARDS, ESQ.

[This letter was mislaid, but has been recovered.—D. PETERS.]

SIR,—The great centre of musical interest just now is Paris, where the production of *L'Africaine* is being looked forward to with an eagerness which is only felt in England on the eve of a great ministerial crisis, or now and then in very remarkable racing years on the morning of the Derby Day. The Emperor has postponed his visit to Algeria simply that he may be able to hear *L'Africaine* before starting; while the first representation of *L'Africaine* has been postponed because the unlucky ship on which the scenic department of the opera so much depends was not ready on the day originally fixed for its production. But, though the opera has not been formally brought out, I have received an account of a full-dress rehearsal of the work, which was almost of a public character, and from which as good an opinion of the merits of *L'Africaine* may be formed as from one of the public representations which, according to the latest intelligence, was to have commenced last night (April 28th). The rehearsal began at half-past seven o'clock on Sunday evening and lasted until three o'clock on Monday morning. The theatre was crowded, and among the audience were all the musical and fashionable, and not a few of the political, celebrities of Paris. Meyerbeer could scarcely be prevailed upon to tolerate anyone at his rehearsals, and it had been said that only a few privileged persons would be allowed to be present at the rehearsals of *L'Africaine*. At the last moment, however, a large number of invitations were issued; and when it became known that a few hundreds had been asked, a few thousands asked to be asked. The principal subscribers had the use of their boxes allowed them. The other places were given away to writers, musicians, and, ultimately, to whoever had interest and ingenuity enough to get them. When the introduction began there were no vacant seats in any part of the theatre.

The opening scene is somewhere in Portugal. Inez (Mlle. Battu), who has been promised in marriage to an elderly Portuguese Admiral, is

* "Men may live long upon their old reputations."

secretly attached to the young and handsome Vasco di Gama, and declines to execute the engagement which her father has contracted as her representative. This refusal irritates her father and pains her elderly lover; and the diverse emotions of the three are diametrically expressed in a trio which is the first important piece in the opera. It is preceded, however, by an air for Inez, which at least has the merit of being eminently graceful. Suddenly it is announced that a distinguished traveller has arrived, and that he has a proposition to make to the Council of State. This is no other than Vasco di Gama (Naudin), beloved by Inez, but not much esteemed at the Portuguese Court. He is allowed to explain, however, that, having been shipwrecked, he has been thrown on the coast of a strange country, that he has discovered an unknown land abounding in treasures, and that, if a ship be intrusted to him, he is ready to return and seize the country in the name of his Sovereign. The Bishops, who seem to have the entire direction of State affairs, declare him to be either a fool or an impostor, and this opinion is vigorously set forth in an episcopal chorus, or *chœur d'évêques*. Vasco di Gama in vain refers to the fact that Christopher Columbus had also some difficulty in getting his countrymen to appreciate him. To prove that he has really been to some sort of *terra ignota* he produces a couple of natives whom he seems to have brought with him as specimens of the indigenous population. One of these natives is Selika (Mdlle. Saxe), the "Africaine," after whom the opera is named; the other is Nelusko (Faure), the Africaine's attendant. The Africaine herself is a Queen when she is at home; but she gladly allows herself to be treated by Vasco di Gama like a slave. One thing, however, she will not do. Urged to remain silent by the patriotic and foreign-hating Nelusko, she refuses to give any information to the Council on the subject of her native land. Vasco is now more than ever looked upon as an unprincipled adventurer. Finding himself the object of unjust suspicions, he insults the King's Ministers, and is thereupon held (by the Ministers) to have insulted the King. He is condemned, in a magnificent finale, to perpetual imprisonment, and is led away to his place of confinement as the curtain falls on act I.

In act II. we find Vasco di Gama in a dungeon, where, however harshly he may be treated in other respects, he is not deprived of the charms of female society. He does not, however, appear to set any high value upon them; for, while his beautiful African sings, he very coolly sleeps. Mdlle. Saxe has scarcely finished her "sleep song" when the cunning but ferocious Nelusko, who has hitherto kept in the background, advances to the bed and prepares to strike Vasco. Selika seizes his hand; Vasco awakes, and soon afterwards a crowd of soldiers and attendants, with Inez at their head, enters the prison. Inez has consented to marry the Admiral in order to obtain Vasco's pardon, and Vasco is now set at liberty. To prove that Selika has no hold on his affections, but is merely his slave, he presents her to Inez, throwing in Nelusko as a trifle not worth caring for. Selika is wounded to the heart by Vasco's ingratitude, and Nelusko, who now hates the Christian foreigner more than ever, and not altogether without reason, vows vengeance. In the act III. we make the acquaintance of the celebrated vessel which has given so much trouble, and at one of the last rehearsals of the scenery plunged so violently in the direction of the orchestra that for a moment the conductor's head seemed to be in danger. The vessel is not worth all the fuss that has been made about it. It occupies the whole breadth of the stage, and it carries a very numerous crew, some of whom are seen in the rigging, others in the cabins—the principal singers remaining, of course, on deck. The vessel is commanded by the Admiral to whom the unhappy Inez has been forced to give her hand, and who, not content with depriving Vasco of his bride, has also robbed him of his great project. Nelusko has promised to guide him across the ocean to the unknown land, and is, in fact, steering the vessel in the direction of his savage home. His intention, however, is to wreck the ship on a rocky coast well-known to him, and which Vasco, who has contrived to follow the Admiral in a craft of his own, also remembers. As the danger is approaching, Vasco makes his appearance on the Admiral's quarterdeck and warns him against Nelusko. But the Admiral, so far from listening to Vasco's advice, reproaches him, and at last, as Vasco is obstinate, orders him to be executed for mutinous conduct. Selika springs at Inez and threatens to stab her unless Vasco is immediately released. But at this moment the vessel strikes on the rocks and goes to pieces in the presence of the audience, but not until a number of savages, Nelusko's worthy brethren, have seized and murdered the crew.

Vasco, however, has been saved by the faithful Africaine; and in the fourth act we find him disposed, for the first time, to return her affection. The act closes with a very passionate duet, in which Selika expresses her love for her Christian friend, who, believing Inez to be dead, seems to have no objection to respond to it. We may note, *en passant*, that this duet, at the rehearsal, proved the most successful piece in the opera. It is quite worthy of the composer of the grand duet between Raoul and Valentine in the *Huguenots*, to which, for the rest, it bears no resemblance whatever. In the fifth act the

dreams of the poor Africaine are dispelled by the discovery that Inez has been saved from the wreck. This act contains three admirable pieces: a duet between the two women; a trio, in which Selika, after a painful struggle, resolves to unite the two lovers and send them back to Europe; and an admirable solo—preceded by a marvellous *ritornello* for the violoncellos and altos—which the despondent Africaine sings as she lies down and dies beneath the upas-tree.

In this slight and hasty sketch of the most important work that has been given to the lyrical stage since the production of *Le Prophète*, I have said very little about the music, and I will only add now that it would be unfair to judge of it from a (nominally) private performance which lasted nearly seven hours. It may be safely said that *L'Africaine* contains at least as many fine pieces as any other of Meyerbeer's operas; and I half believe that, when certain necessary and inevitable omissions have been made, it will be pronounced his masterpiece.

SOLOMON HAND.

Wivenhoe, near St. Oyith, near Little Holland, near Walton-on-the-Naze, near Thorpe-le-Soken, near Colchester, Essex.—Ap. 28.

[Mr. Hand is here and there musically incomplete. Witness the "marvellous *ritornello* for violoncellos and altos"—as if there were no clarinets and bassoons. Nevertheless, the few thousands who were asked, and the few hundreds who were asked to be asked, is extremely good. Nor Augustus Sala, nor Gustavus Mayhew has beaten it—if even Mayhew Horace. D. PETERS.]

HANOVER.—There is every prospect of an Italian operatic company being engaged here, and, if report speaks truth, the King contributes a subsidy of 20,000 thalers, either out of his own pocket, or—which is also possible—out of the public funds. The good bourgeois of this small capital are somewhat surprised that Italian music should be thus suddenly distinguished in a place hitherto considered the home, *par excellence*, of German music, which was rather ostentatiously patronised. There is a rumor to the effect that his Majesty has himself composed an opera, which will be performed by the Italian artists.—Herr Joachim and his wife are still residing here, but it is highly probable they will leave ere long. His Majesty the King will then, perhaps, discover how foolish he was to part with an artist like Joachim, whose presence was the sole fact which caused the greater portion of non-Germanic Europe to recollect there was such a town as Hanover in existence.

WIESBADEN.—After having been *Capellmeister* for twelve years, Herr J. Hagen leaves this town to enter upon his new sphere of action at Riga. Besides acting as *Capellmeister* at the theatre, Herr Hagen rendered yeoman's service as Director of the Cecilia Association. He was a good conductor, but could lay no claim to be considered aught more than an experienced and clever musician. This, however, it appears, had nothing to do with his resignation. His farewell benefit was well attended, and, at a dinner given by the members of the Cecilia Association, he was presented with a handsome photographic portrait-album. His predecessor at Riga, Herr Dumont, has been appointed *Capellmeister* at Mayence.

PRAGUE.—A new opera in three acts, *Johanna von Neapel*, the first production of Herr Julius Sulzer of Vienna, has been successfully produced here. The composer was called on at the conclusion of each act. The action is laid in the year 1343, and turns upon the struggle between the Neapolitans and Hungarians, between Johanna and Andreas, including the murder of the latter. The *libretto* is not deemed on the whole satisfactory. As regards the music, that of the first act is immeasurably superior to that of the other two. *Johanna von Neapel* is not likely to become a stock opera, but it proves the composer is possessed of decided talent. With a better text, he will probably, when he has gained greater experience, give the world something distinguished for more than mere promise.

ANTWERP.—M. Ed. Gregoir has just published a project for the establishment of a Vocal Association, to consist of all the choral societies of this province. After dwelling upon the advantages he considers certain to result from his plan, he says that an attempt has already been made to establish in Belgium a musical association for the whole kingdom, but that the attempt was unsuccessful. His views, however, are more moderate. He proposes that an appeal shall be made to all persons taking an interest in the progress of musical art, and the vocal societies of the province of Antwerp, with a view to the formation of a "Sanger-Verbond," like the German "Vereins," with the title of *Fédération chorale de la Province d'Anvers*. If such societies were formed in all the Belgian provinces, M. Gregoir believes that, in a few years, Belgium would be in a condition to furnish a contingent of 8,000 singers, who might then meet in any given city and hold a most imposing musical festival.

PRAGUE.—Herr Erasmus Laub, father of the well-known violinist, Ferdinand Laub, died lately aged 72.

TO MUSICAL LECTURERS AND PROFESSORS.

MR. JOSEPH GODDARD has the copyright of a few original MUSICAL LECTURES to dispose of.—136, St. Paul's Road, Camden-square, N.W.

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"MUSICAL DEVELOPMENT,"

A NEW WORK

By JOSEPH GODDARD.

(SHORT ABSTRACT OF CONTENTS.)

CHAP. I.—The essential relation between the two main characters of sentiment (instinctive and mental), and the two main sections of musical effect (melodic and rhythmic). CHAP. II.—The exigency in expression which mental sentiment involves, is met in the structural plan of the modern classical instrumental works. CHAP. III.—A comparative analysis of the spirit of the instrumental music of Haydn, Mozart, Beethoven and Mendelssohn. CHAP. IV.—The intellectual rank of musical art. CHAP. V.—Dramatic music: the principles on which the literary and musical plan of Opera should be based. CHAP. VI.—The principles on which the literary and musical plan of Oratorio, or Grand Cantata, should be based. CHAP. VII.—The influence of mental progress upon music.

The author begs to state that the above work has absorbed the greater part of his time and thought for five years, and that it is a painstaking endeavour to elucidate the general nature, scope, and position of the musical art. It is unnecessary to say, such labor as is here involved is not that in connection with music calculated to prove remunerative. The work in question, however, being calculated to benefit musicians, as tending to elevate their art in general estimation, so far as mental analysis can do so, the author can conscientiously appeal to them for the means of ensuring safe publication. The promise of one hundred musicians to purchase a copy when the work is ready would constitute this means; and as this is all that is necessary for the immediate production of the book, the author urgently solicits all who feel willing to support it, not to delay communicating with him to that effect. Price 4s to Subscribers, 6s.

NOTICES.

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TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

MARRIED.

On Thursday, 21st inst., GEORGE DOLBY, Esq., of Upper Wimpole Street, to MARIAN, eldest daughter of WILLIAM MOSS, Esq.

TO CORRESPONDENTS.

BARITONE.—Mdlle. Trebelli never sang at the Royal Italian Opera, Covent Garden.

The Musical World.

LONDON: SATURDAY, SEPTEMBER 23, 1865.

To the Editor of the MUSICAL WORLD.

SIR,—Musical Festivals are not always so harmonious as they seem to be. While band and chorus pour forth a swelling flood of sweet sounds in cathedral or hall, there may be a dreadful squabble going on in the Committee Room. It is in cathedral towns, I believe, that these little difficulties happen with the greatest frequency; and here another element of discordance comes in, by the necessary interference of the clergy. Either the Bishop won't preach, or the Dean has doubts about the lawfulness of oratorio music, or an eccentric canon goes off with a highly Protestant bang—and then what is called a "scandal" arises, and the Festival which ought to be the perfection of harmony, becomes an occasion of strife and a source of bitterness. Something of this kind, it seems, but lately happened at Gloucester, and a newspaper war was in full progress—

the *Record*, the great adversary of profane music, of course taking the lead. This year it was the turn of Gloucester to hold the Festival of the three choirs of Worcester, Gloucester, and Hereford—the proceeds of which are given to the widows and orphans of clergymen in the three dioceses. The object is a very good one, and the means taken to promote it have enjoyed episcopal, decanal, and caputular sanction for more than a century—to say nothing of the worldly "patronage of the nobility and gentry." At Worcester and Hereford the Festival still gets on well enough. Bishops are willing to "patronise" and to preach, canons read prayers without a murmur, deans throw open their houses, and everything goes off charmingly for the neighbourhood, and with much benefit to "the cause of charity." But Gloucester has fallen upon evil days. Ecclesiastics who know not Festivals have got possession of throne and stall. "Scruples" and objections take the place of "patronage," and the light of the clerical countenance is withdrawn from the singing men and singing women, and from the players upon instruments.

To begin with the Bishop, Dr. Ellicott—His Lordship should have preached the opening sermon at the Cathedral services; but he wouldn't. I can't distinctly make out his ground of objection; but it would appear that he does not like musical performances in cathedrals, and so quitted England during the Festival, shut up the palace, and left Dr. Wesley and the Committee to get on as they might. Of course the Bishop has a right to his own opinion; but as I believe the course he adopted is without precedent, it is a great pity that he thought himself obliged to follow it. However, Festivals can be managed without Bishops: there is some comfort in that. We wicked folks in Birmingham are glad enough to see a Bishop at our Festivals; but we don't find that the entire absence of black silk aprons, gaiters, and shovel hats has the least influence for evil upon the music. In a cathedral city it may be different; but still I thought Gloucester might manage to get through the Festival week even though Bishop Ellicott and his household should absent themselves on a pilgrimage to "foreign parts." The Right Reverend the Bishop thus disposed of, the Very Reverend the Dean steps forward in his turn, for the sake of proving that in religion, as in other things, "extremes meet." Dr. Ellicott, the Bishop, is a High Churchman. Mr. Law, the Dean, is a Low Churchman. The former is mentioned respectfully by the *Guardian*; the latter is affectionately spoken of as "the good Dean," by the *Record*. But wide as they are asunder in more important matters, both ecclesiastics come down heavily on the "mint, anise, and cummin" of religious observances. Both of them have a pious horror of musical festivals, especially in cathedrals. In the case of the Bishop, as I have pointed out, this doesn't much matter: his Lordship can "withdraw his patronage," refuse to take tickets, and shut up his palace, but he can't do more. The Dean, however, is a potentate with real authority; he can shut up the cathedral itself. As I gather from the *Record*, he very nearly did it. Fancy Gloucester deprived of its festival, and shut out of its cathedral—the chief church of the diocese—because the Dean doesn't like sacred music! Mr. Law, it seems, was decidedly inclined to adopt this extreme course: but it would appear that though his will was good, he got frightened at the possible consequences. The Dean who stopped the collection for the widows and orphans of the clergy, who prevented Gloucester from enjoying its triennial festival, and who, to gratify a crotchet, diverted a large amount of money from the town, could hardly expect to be either popular or "useful" in Gloucester again. Probably, Mr. Law felt all this. At all events, as the *Record* tells us, he gave his consent "reluctantly, and after some hesitation." But he made the concession in a manner as unpleasant as possible. I learn—again from the *Record*—that "the Dean politely informed the stewards of the festival, but in terms as cold as he could

freeze, that consent would not on this occasion be withholden." The committee thereupon asked the Dean to preach the opening sermon; but though reminded that prelates whose Evangelical character was never doubted had preached on such occasions, Mr. Law "positively refused." Still further to mark his intense disapprobation of the whole affair, the "good Dean" took wing after the Bishop; and so neither "throne" nor "stall" was occupied in festival week at Gloucester; and the Palace was closed against hungry visitors looking out for hospitality. The *Record* characteristically sums up the squabble, by informing "a Gloucestershire correspondent" that the Dean "has been rightly guided in the whole matter"—even, I suppose, in the "freezing" letter; "that he has judged wisely and well in refraining from exercising a coercive veto, whilst he is taking care to make known his protest by separating himself from all concern with a gathering in which it is too obvious that the honor of God is not the first object, and that the world has the mastery." I fancy I detect in this sentence the evidence of what the *Record* would call "a painful compromise." If Dean Law believes that a festival in a cathedral is dishonoring to God, having the power to prevent it, he ought to exercise that power at all risk of personal odium. But the Dean permits the desecration, and while denouncing the festival and all connected with it, the *Record* says the Dean has been "rightly guided!" I can't quite reconcile the profession with the practice; but then, I suppose, I look at the matter from a "worldly" point of view—and that, no doubt, makes a difference. It is hardly worth mentioning, perhaps, but to complete the narrative, I may as well say that a couple of Canons, foresitters, humbly imitated the example of their ecclesiastical superiors. Canon Evans, who to the Mastership of Pembroke College, Oxford, unites the emoluments of a lucrative stall at Gloucester, ought to be in residence during the festival week; but he, too, made a cheap protest against festivals, by getting somebody else to do his duty, and himself going off for a holiday to Scotland. "Another canon"—I quote the *Record*—(ante)—"continues in Wales;" so that only two Canons were expected to grace the festival by their presence; a circumstance which is joyfully recorded as evidence of "negative but unmistakable disapprobation, far better calculated to lead reflecting minds to a right judgment than if Dean Law had aroused the indignation of the gentry of three dioceses by the interposition of an ungracious, and, as it would have been deemed, a tyrannical veto."

The "right judgment" above spoken of is, of course, the unlawfulness of musical festivals, not only in cathedrals, but everywhere else. Oratorios, curiously enough, are the special objects of attack. The *Record* says that "the good Dean (of Gloucester) in common with many other eminent Christians, believes that the use of the most holy words of inspiration, as a vehicle of sensuous enjoyment, is an approach to blasphemy. Your religious contemporary, with a satisfaction which, though unexpressed, is obviously implied, further "imagines the inhabitants of another world surveying such an array of pomps and vanities in connection with the agonies of the Messiah and the mockery of Divine worship."(!) I am not disposed to argue a question which—according to the system of the *Record*—seems to involve the very familiar use of sacred names; but I may just point out that there are other things beside Festivals, which "the inhabitants of another world" would probably survey with surprise and disapprobation. What does the *Record* say to bazaars, for instance? Yet "fancy fairs," and occasional lotteries, and similiar ways of getting money are not unknown to that section of the clergy which believes in the *Record*—or is believed in by the *Record*—I am scarcely able to make out which. Are picnics, or dinner parties, or archery meetings, or croquet parties, or any other of the hundred "gatherings" which clergymen freely attend—are these occupa-

tions of a purer, higher, or more elevating class than a performance of sacred music? Which is likeliest to promote devotional feeling, or to quicken and purify "the life within the brain"—a bazaar ending in a raffle, a dinner party with an hour's small talk afterwards in a drawing-room, or a perfect rendering of Handel's *Messiah*, Beethoven's *Mount of Olives*, or Mendelssohn's *St. Paul*? Those who have participated in each kind of "amusement" can easily answer the question. Ask Mr. H. F. Chorley, Mr. G. Hogarth, Mr. Shirley Brooks, Mr. Desmond Ryan, Mr. Sutherland Edwards, Mr. Campbell Clarke, Mr. Leicester Buckingham, Mr. Howard Glover, Mr. Drnikwater Hard, and Mr. C. L. Gruneisen. They have each and all attended festivals.

I am, Sir, your obedient Servant,

The Kidneys, Sept. 19.

BUTTON OF BIRMINGHAM.

[Either memory is treacherous, or we have already seen something very closely resembling the foregoing discussed in the first person plural, by the *Birmingham Daily Post*—a thoroughly fearless and impartial sheet. D. PETERS.]

A. SCHINDLER'S BIOGRAPHY OF BEETHOVEN.

(Concluded.)

OUR contemporary* continues his citations from Schindler:—

"Though, a few pages back, we heard Beethoven, then just thirty years old, exclaim: 'Do not talk to me of repose!' we may be assured that, after the lapse of another twenty years, he was not of the same way of thinking, but felt that he occasionally required repose, that is active repose or quiet activity. It is to such moments that we must ascribe various trifles, some of which were written to oblige patrons or friends. Why will not those art-philosophers who rummage about the interior of the globe, rather than come to the conclusions they do, adopt as the result of their labours the fact that Beethoven sometimes went voluntarily back to the age of youth in order to be enabled afterwards to proceed onward, refreshed, with all the power of his will and intellect! By what epithet he characterised such trifles as those of which we have been speaking we shall see in the Third Period.

"C. Under the above circumstances, we can enquire only about the time the various works appeared. But, even with regard to this, there are some slight doubts which cannot be decided with certainty. Differences of a year, more or less, are, however, of no importance. It could not be determined with certainty whether a work was given to the world at the conclusion of one year or at the commencement of the year following. With regard to settling the chronological order, at least of the greater works, the author, assisted by the publishers Artaria and Diabelli, was engaged, during the composer's lifetime, in the task of so doing. The occasion of this was a communication with a great many notes of interrogation addressed to Beethoven by Artaria in the year 1819, and which shall be appended as a proof of the confusion characterising the catalogues in the appendix to the Second Period. Unfortunately there were no means of cutting a way out through this horrible abattis. The original of Artaria's communication is given.

"D. In the catalogues of the works, the first publisher should, when this is at all possible, be named, as a proof of correctness, at least as a rule. It is worth while to know that Beethoven himself corrected the Viennese editions of his works. Of works of his printed elsewhere I know of only the last Sonatas, Op. 109, 110, and 111, published by Schlesinger in Paris, as being corrected by him. That, however, all the editions corrected, or merely revised, by him should be distinguished by absolute accuracy, is something which scarcely anyone will expect, and something which is in every case still to be desired. Among the old Vienna printing-offices, there were a few too often guilty both of neglect and inaccuracy, which it was impossible for the composer to obviate. Thus, in the *Sonate Pathétique*, for instance, we have to regret the absence, in the first and the second movement, of a number of signs or marks important not merely for proper colouring but also for a correct reading. And these omissions run through all subsequent editions. I will merely refer cursorily to the other errors which mark the latest editions, as far as inaccuracy is concerned, but it must frankly be confessed that some publishing firms merit severe censure.

"A publishing firm that would apply itself to the task of finding out all the original editions of the pianoforte music, and then producing a carefully corrected edition based upon them, would be rendering a most praiseworthy service to Beethoven literature. It is not only in the cheapness of the edition that we should seek for its merit, as people

* The *Niederrheinische Musik-Zeitung*.

do, however, now-a-days, if we would not put ourselves on a level with mere cotton-spinners. Though most of the old Viennese publishing-firms have now disappeared, and their stock passed into other hands, just for instance as the large and varied stock of the Kunst- and Industrie-Comptoir, together with that of Eder, Mollo, and Co., has passed into the hands of Steiner and Co. (at present Haslinger), and, again the business of Herr Cappi into those of Herr Witzendorf, it is not credible that all the original copies can be lost."

Artaria's letter here mentioned is of the 24th July, 1819. Artaria mentions (p. 203) as numbers wanting in the catalogue of Beethoven's works, and which he had never been able to find, Op. 46, 48, 51, 65, 66, 71, 72, 87, 88, 89, and 103, and among more than twenty (published) works *with no Opus-numbers at all*, he cites, in addition to several smaller ones, *Fidelio*; the "overture to Leonore" (according to Schindler, No. 3, published in 1810); six songs by Gellert; "Adelaide"; quintet for two violins, etc., in E flat major; quintet for the same in C major; "Ah, Perfido"; Sestett for Wind Instruments, etc.

Beethoven, then busy at Mödling on his grand *Missa* in D, answered directly (Schindler, I., p. 205): he had no time then to trouble himself with this confusion, and that he was generally unable to do anything in the matter; the publishers had caused all the confusion and must take measures to rectify it. He ended by referring Artaria to his colleagues Steiner and Co., for the purpose of seeing whether nothing could be done by their combined efforts towards placing things in a clear light. "That firm, however, declined to co-operate, because they were already not upon a particularly friendly footing with Beethoven. A short time previously they had produced a separate masterpiece by including in the Opus-numbers, two short songs, without having asked the master's permission. These songs are "Der Mann von Wort," marked as Op. 99, and "Merkenstein," as Op. 100, each consisting of only two pages. To Beethoven's protestations against this arbitrary proceeding, no attention was paid. In this we perceive the *continuance*, on the part of publishers, of that disregard of both authors' representations and interests, which we mentioned at the commencement of the Second Period."

Under the circumstances we shall not be able to blame the author because he, in his turn, has not introduced order into the catalogue of Beethoven's works. He has endeavoured to arrange the larger works according to the correct date of their composition, and in this he has done his best. *Ultra posse nemo obligatur*. The evil is so deep, that, in all probability, it will never be rooted up completely. As for any change in the Opus-numbers, however much such a change might be borne out by documentary authorities, it is out of the question, if only because, as Schindler says: "The public have long since rendered themselves familiar with the present Opus-numbers." Thus, in small things as in great, does error, when the masses have become accustomed and partial to it, defy the torch of truth.

OTTO BEARD.

NEW ROYALTY THEATRE.—Mr. G. B. Allen's new operetta, *Castle Grim*, continues to draw crowded and fashionable audiences. Among the company who recently paid the theatre a visit were the Duc de Brabant, the Countess of Essex, the Marchioness of Ely, Lady Beecher, Lord Power, Viscount Torrington, Sir John Lowther, — Baring, Esq., Sir S. Scott, &c., &c., &c.

SCARBOROUGH.—The musical burletta of *The Loan of a Lover* has been played at the theatre; the part of Peter Spyk was personated by Mr. Mellor in his usual clever style. Emmeline, by Miss Clara Burchell, was remarkably well sustained, as was the part of Swyzel (Mr. W. Selwyn). Miss Linda—her first appearance—was admirable in the character of Gertrude, shewing all the simplicity of a rustic maid. With a little painstaking, this lady will no doubt in a short time rank high in the theatrical profession; for she evidently possesses a pleasing voice, well suited for this particular line of business. Mr. Concanen appeared in the character of Capt. Amesfort.—*Scarbrough Times*.

BRIEF BRIEFS.

IX.

To the Editor of the MUSICAL WORLD.

SIR,—John Bull makes the following remarks upon a recent choral meeting at Bromsgrove:—

"Nor should we omit to call attention to the hearty denunciation of Gregorian music by Sir John Pakington, who was seconded in his anathemas by Lord Lyttelton. How their words must have cheered Sir Frederic Ouseley, who was present; but it will bring down on the devoted baronet's head, we prognosticate, no small amount of indignant abuse from the lovers of Gregorians, who generally have very little feeling for those who venture to differ from them."

My satisfaction is great that whether at an Anglican or a Gregorian festival, the member for Droitwich should be present as a vice-patron, because in it I see a convincing proof of the spread of the movement for improving the services in our parish churches, which I have always strongly supported; and also because it proves the falsity of the oft-repeated assertion that the worthy baronet of Westwood is simply an obstructive low churchman.

I am, Sir, yours,

T. DUFF SHORT.

Short Common, Sept. 19th.

MR. ALFRED MELLON'S CONCERTS.—The "Spohr Night" on Monday and the "Mozart and Mendelssohn Night" on Thursday were both greatly attractive; on the latter night indeed the crowd was suffocating. The feature of the Spohr concert was the "Power of Sound" Symphony, magnificently played by Mr. Mellon's band, and applauded vehemently. On Thursday Mozart supplied the Symphony in E flat, the great song of the Queen of Night, from the *Zauberflöte*, sung by Mdlle. Carlotta Patti, and "Madamina," Leporello's catalogue song from *Don Giovanni*, sung by Mr. Alberto Lawrence; the Mendelssohn selection comprising the Overture to *Ruy Blas*, Allegretto from the *Lobgesang* Symphony, and Capriccio in B minor, for pianoforte, played with remarkable effect by Mdlle. Marie Krebs. These were attractions for the "classic-class" visitors. But Mr. Alfred Mellon has regard for all sorts of tastes, and caters for them accordingly. The *Faust* selection has been reproduced, and Signor Bottesini continues to astound and delight the audiences nightly. Several novelties, too, have made their appearance in the programmes. Among these we may signify the waltz "The River Sprite," by Mr. Frank Mori, which pleases nightly; a "Mélodie Religieuse" for violin, harp, and organ, by Mr. B. Tours, remarkably well played by Messrs. Hill, Trust, and Pittman; and a very taking ballad, "Beneath the blue transparent sky," sung with extremely good taste and expression by Mr. Alberto Lawrence, who shows much improvement in his voice and singing since last year. Mr. Levey having suddenly gone to America, his place in the orchestra and as soloist is taken by Mr. Reynolds, who is an admirable performer on the cornet, and satisfies everybody. The theatre is crowded every night, and the vicissitudes of the weather seem to have little weight with such as love to be enchanted through the ears.

SUSSEX HALL, LEADENHALL STREET.—On Saturday evening, 9th inst., a concert took place at the above hall in aid of the Sons of Charity. The programme was varied and well chosen. Among the singers deserving special attention was a Miss Kate Frankfort (pupil of Signor Schira), who volunteered her services for the evening. This young lady has a soprano voice both sweet and powerful, and promises before long to take a high position in her profession. In the first part she sang the Polacca from *I Puritani* and produced a great effect, calling forth the approbation of the audience in a most unmistakable manner. In the second part she sang a new song (MS.), "May," composed expressly for her by Mr. Alfred Carder, which was enthusiastically encored, when she substituted "Within a mile of Edinboro' town," which was also received with great favor. Miss Kate Frankfort has evidently had the benefit of excellent tuition and has not failed to profit by it. The concert was well attended and gave general satisfaction. The other parts of the concert were well sustained by Mr. S. R. Webb, violin (from the Royal Italian Opera), Mrs. Riseam, Messrs. Weige, Wass and Lebyndel.

C. KENN.—"The season of the English opera at Covent Garden," writes the *Revue et Gazette Musicale*, "will be inaugurated on the 22nd of October by the *Africaine*, translated into English by C. Kenn."

MR. JOHN BROUGHAM.—This accomplished actor and talented dramatist announces that his farewell benefit, previous to his departure for America, is to take place at the Princess's Theatre on Thursday next, the 28th September.

THE HAGUE.—The French operatic season commenced with Halévy's *Juive*.

PARIS.

(From our own Correspondent.)

I did not send you a letter last week for two reasons:—the heat made me lazy, and the want of news made me diffident. Moreover, I was in bed for a few days. How any theatre can keep open doors this weather is astonishing. Theatrical managers must surely conspire to kill the public outright; and yet, if the public were killed outright, where would they find audiences? I have occasionally looked in—as in duty to the *Musical World* I am bound to do—but only looked in, at the Grand Opéra, the Opéra-Comique, and the Théâtre-Lyrique, on each occasion being forced to retire before I was well seated. I made an attempt the other evening to sit out the *Dame Blanche*—one of the operas of my predilection—at the Opéra-Comique, where it has been reprised for M. Achard and Mdlle. Cico, and, though I was unable to remain to the end, contrived to stay and hear the finale to the second act, a piece of music in my opinion worthy of Mozart. The opera, as far as I heard, was well done, though I have heard singers and band do better. I left the theatre dripping from my extemporized vapour-bath and unfortunately did not take precautions against the effects from a sudden change of temperature; and so my old and attached friend neuralgia paid me a visit next day and staid with me longer than was pleasant. I made another raid at the Opéra soon after, and heard the second act of *Masaniello*—more properly *La Muette de Portici*—but was not greatly impressed by M. Villaret's fisherman, or by M. Cazaux's Pietro; and, furthermore, was three-parts baked and timorous of another visit from my old and attached friend neuralgia (Ripington Pipe calls him "oldralgia"—a sad piece of wit, I thought, but am no judge). I retreated with all possible speed and took immediate refuge in strong cognac and a pipe—a perfect cure in this case. I was sorry I could not attend the Théâtre-Lyrique on the night of the reproduction of *La Reine Topaze*, not because I care greatly for the music, or for Madame Carvalho's acting or singing, but because so many of the Parisian journals have turned such lively summersaults in praise of composer and artist that it is certain I lost a sensation one way or the other. Of course the second night of a *reprise* is out of the question.

M. Victor Massé's new opera, *Fior d'Aliza*, is in rehearsal at the Opéra-Comique. The difficulty which has hitherto prevented all idea of its production has been settled. An interpreter for the heroine—a part of the last importance, requiring grand singing, grand acting, grand appearance, grand everything—has been most fortunately discovered in little Madame Vandenhuevel-Duprez, who, we must suppose, by some extraordinary bequest or supernal endowment, has suddenly become possessed of the requisite qualities.

Encore apropos de Liszt—The *Guide Musical Belge* supplies further particulars about the new oratorio of the Pianist-Abbé, executed at Pesth, under his direction, on the 13th of August, on the occasion of the 35th Jubilee of the Conservatoire. "It was," writes that astute and omniscient sheet, "the first festival of a certain importance invested exclusively with the Hungarian character. With the exception of the hymn by Mendelssohn: *Chant de fête*, and of some few pieces of instrumental music of little consideration, all the works that figured in the programme were by Hungarian composers, the subjects and the texts Hungarian, and, excepting perhaps M. Hans de Bulow, the interpreters Hungarian. The culminating point of the festival was the oratorio of *Saint Elizabeth*, poem by O. Roquette, music by Franz Liszt. After a hymn by F. Erkel, and a prologue by Gabriel Matray, Liszt in the vestments of an abbé, mounted into the chair of the *chef d'orchestre*, and was received with an enthusiasm indescribable and interminable. This enthusiasm changed itself into a veritable distraction (*déchainement*) when M. Matray presented to Liszt, in the name of the direction of the Conservatoire, a *bâton de mesure*, made of wood of the rose-tree. At last silence was obtained and the oratorio was allowed to commence. The performance was satisfactory in spite of the hesitation of the band, which had two rehearsals only, but fortunately they were well supported by an excellent chorus. The work itself is evidently made up of those lucubrations, more or less poetical, with which Liszt has filled the musical world for the last ten years. He has chosen for each of the four parts of the oratorio a theme well characterised, which he has developed with infinite art, with a perfect knowledge of all the riches of harmony and counterpoint, at rare intervals only betraying

the discordant souvenirs of his 'inner ecclesiastical betrothment. The general impression was favourable in every way to the respectable Abbé." This is not all the news anent his musical abbéship. The *Gazette des Etrangers* publishes the following epistle from Rome, dated Sept. 3:—"M. Liszt refuses the prelature, and, by humility, he wishes to remain simple clerk. He plays every day to St. Peter; since he has become clerk, S. S. makes him try only religious *morceaux*. Sometimes, as I am told, he asks him to play fragments from operas, but operas the most grave, and which are monumental in their kind, as *Mose in Egitto*, *Guglielmo Tell*. He shows a great taste for Papa Haydn and Mozart." And further of Franz Liszt, it has been given out, and only once disputed, that he has received from His Eminence the Prince-Primate a pyramid in silver filagree of beautiful workmanship, and that his daughter, Madame Bulow, has, at the same time, been presented with a cup enriched with precious stones.

For any more news I must go to Vienna, where I find Mdlle. de Murksa has been playing in *Dinorah* with extraordinary success and is soon to appear in the *Etoile du Nord*; or to Berlin, to which place I learn that Mdlle. Pauline Lucca has returned from her visit to Vienna and Ischl, having been welcomed by a serenade of the band of one of the Guards-Cuirassier regiments; or to Madrid, where I perceive Tamberlik has been making a *furor* in *Masaniello*. It is too true! Pauline Lucca is to be married—married at the end of November—at the end of November to M. de Radhen—to M. de Radhen, of whom I know nothing, and desire to know nothing! It is difficult to forgive an injury without at the same time being injurious. That last profound and subtle proposition was enunciated by Ripington Pipe, not by your correspondent,

Paris, Sept. 19.

MONTAGUE SHOOT.

CUP AND LIP.

To the Editor of the MUSICAL WORLD.

One of those awkward slips "twixt the cup and the lip" to which the pursuit of mundane enjoyments is proverbially liable, placed the manager of this establishment in a rather embarrassing position towards his public last night, and converted the milk of human kindness with which an expectant audience was manifestly overflowing, into the sourest of curds and whey. Having lately succeeded through the "legitimate" agency of Mr. Fechter, in inducing something like a revival of public interest in the Broad Street stage, Mr. Swanborough, naturally anxious to sustain the precious stream of patronage, or as little boys say "keep the pot a boiling," had sagaciously arranged that the Prince of Comedy should tread upon the heels of the King of Tragedy, or, in other words, that Mr. Sothern should succeed Mr. Fechter, and thereby avert the anticlimax which the resumption of stock entertainments, immediately after the performances of the last mentioned artist, would certainly entail. As Mr. Fechter made his exit on Monday night, Mr. Sothern's entrance was fixed for Tuesday, and on the faith of this announcement, last night's audience took their seats. It was arranged that the performance should open at the usual hour with a fairy ballet, and that the comedy, *David Garrick*, should commence at half-past seven. The ballet was danced through, and the curtain had descended, and Mr. Sothern had not yet put in an appearance. At about twenty minutes to eight, a car—laden externally with luggage, and internally with the erratic actor—pulled up at the theatre door; the hopes of desponding ticket holders, and of the almost despairing manager, rose again, and the winter of their discontent was momentarily made glorious summer by this Sothern sun, the news of whose arrival spread through the house like wildfire. It is one thing, we are told, to get a horse into the water, and another to make him drink, and it soon appeared that Mr. Sothern had no intention of acting that evening, but as our neighbours naively observed had "only come to go away again." After some quarter of an hour's delay, during which the audience, which, strangely and fortunately as it happened, was by no means a large one, amused themselves by hissing, kicking, stamping, and cat-calling, Mr. F. Morton, the stage manager, appeared before the curtain, and addressing the audience, briefly informed them that he was deputed by Mr. Swanborough to express that gentleman's regret at the disappointment he was compelled to inflict upon them, that Mr. Sothern had only arrived about twenty minutes ago, and declared his inability, owing to cold and hoarseness, to perform that evening, and that, as Mr. Swanborough was not prepared, in this emergency, with any adequate entertainment, the money would be returned to the audience at the doors. The announcement was received very good temperedly and when the business of refunding the admission money was completed, the theatre closed. With the telegraphic facilities we now possess, it appears strange that it should be reserved for Mr.

Sothorn to communicate in *propria persona* the intelligence of his indisposition; and if it be true that he played at Exeter on the previous evening, as currently stated in the house, I am tempted to ask if the management were not guilty of rashness? Finding myself at Birmingham last night, I found myself at the Prince of Wales's Theatre; and now find myself writing to the only public dramatic and musical mentor of these troublesome times—the *Musical World*.—Your obedient servant,

CHRISTOPHER OF KIDDERMINSTER.

Mole and Sponge. Sept. 21.

SIMS REEVES AT MALVERN WELLS.

(From the "Malvern News.")

The private concert arranged by Mr. Sims Reeves for the benefit of the organ fund at the Wells Church, was given on Wednesday (Sept. 13). It was numerously and fashionably attended. Sir J. Pakington, Lady Diana Pakington, J. S. Pakington, Esq., and the principal residents being present. The following is the programme:—

PART I.			
Trio—"Ti Prego".....	{ Mr. Sims Reeves and two Lady Amateurs }	Curschman.	
Song—"A Lady Amateur".....			
Song—"The Message"—Mr. Sims Reeves		Blumenthal.	
Flute Solo—"La Sirene".....		Terschak.	
Duet—"Ah Perdona"—Two Lady Amateurs.....		Mozart.	
Solo Pianoforte—"A Lady Amateur"			
PART II.			
Solo Pianoforte—"Faust"—A Lady Amateur.....		Favarger.	
Song—"The Chieftain's Wife"—Mr. Sims Reeves		Brinley Richards.	
Song—"A Lady Amateur".....			
Concertante Duet, Flute and Pianoforte.....		Beethoven.	
Cavatina—"Come into the garden, Maud"—		Balfe.	
Mr. Sims Reeves			
Finale—"God Save the Queen"			

Mr. Reeves was encored in "The Chieftain's Wife" and "Come into the garden," and for the latter substituted "If with all your hearts." The concertante duet was played by Mr. Haynes (organist of the Priory Church), on the piano, and Mr. Melville, on the flute. Mr. Haynes supplied the grand piano used, and accompanied the singers. It need not be said that the concert was a delightful one. At the conclusion of the concert about seventy ladies and gentlemen were entertained by Dr. Ayerst at a *dejeuner*. Sir John Pakington proposed Dr. Ayerst's health, and thanked Mr. Reeves for the great musical treat he had provided. Dr. Ayerst, in reply, expressed the pleasure it afforded him to see such a large company assembled, and he was exceedingly obliged to the right hon. baronet for proposing his health. The result of the concert is about one hundred pounds towards the organ fund. The following letter has just come to hand:—

To the Editor of the "Malvern News."

SIR,—I shall feel obliged by your inserting in your paper for this week the following statement of the receipts and expenses for the concert kindly given by Mr. Sims Reeves and several amateurs, at Old Well House, Malvern Wells, in aid of an organ fund for St. Peter's Church, Malvern Wells.—I am, Sir, your obedient servant,

Old Well House, Sept. 18.

JAMES S. AYERST, M.D.

Received.	£ s. d.	Expended.	£ s. d.
By 50 Tickets sold by Mr. Wakefield at 10s. 6d. each.....	26 5 0	To Mr. Haynes for hire of Pianoforte, &c.....	2 2 0
" 46 ditto Mr. Haynes.....	24 3 0	" Mr. Cross, printing, advertising, &c.....	6 2 10
" 47 ditto Mr. Cross.....	24 13 6	" Mr. Davis, erecting platform, men's labor, &c.....	5 11 2
" 51 ditto Dr. Ayerst.....	26 15 6	By balance paid into the Worcester City and County Bank.....	100 0 0
" 5 ditto at the door.....	2 12 6		
" Donation from a Lady per Dr. Ayerst.....	9 6 6		
	£113 16 0		£113 16 0

The Rev. Francis Hopkinson has publicly thanked Mr. Sims Reeves in a letter addressed to *The Times*. [See below.—D. P.]

MR. SIMS REEVES.

To the Editor of the "TIMES."

SIR,—Will you permit me, through the means of *The Times*, to make known an act of great kindness on the part of Mr. Sims Reeves?

He has been staying lately at the Hydropathic Establishment of Dr. Ayerst, at Malvern Wells. Soon after his arrival he enquired which of the village charities most required assistance, and on hearing that a new organ was much needed in the church he

volunteered to arrange an amateur concert for this object. I need hardly say that under such auspices the room was crowded, and half the cost of a new organ was thereby accomplished.

It is not only for the gratuitous singing four or five of his beautiful songs that we are indebted to him, but for the time and trouble which he devoted to the arrangement of the concert; and I shall feel greatly favored by your giving publicity to this kind and generous act, and allowing me, through *The Times*, to express my obligations to Mr. Sims Reeves.—I am, Sir, your obedient servant,

FRANCIS HOPKINSON,

Sept. 4.

Incumbent of Malvern Wells.

MALVERN WELLS.—(Extract from a Correspondent's Letter).—"We have been having a great sensation here recently. Mr. Sims Reeves who was staying at Wells-House, indulging in a few hydropathic baths, learning that the Wells Church was in want of funds, literally extemporised a concert, in a few days got together some amateurs of the locality and neighbourhood, added his own eminent name, and attracted so good a room, that ONE HUNDRED POUNDS was realised for the church. The great tenor covered himself with glory equally in the cause of charity and by his magnificent singing. In fact, I don't think I ever heard Mr. Reeves in more splendid voice, and certainly to my thinking—conviction, rather—he sings better than ever—a difficult matter you must own. He seemed perfectly inspired in the great song from *Elijah* "If with all your hearts," which he sang divinely and with such penetrating tones as must have reached the Worcester Cathedral and have startled the audiences from their festival places had they been sitting at the time. I heard more than one exclaim, "I trust the Worcester people, next festival, will take the selection of singers into their own hands, not leave it to an organist who knows as little about vocal art, and cares as little, as the Beacon hip at Malvern." Mr. Reeves was accompanied in his song at the pianoforte by Mr. W. Haynes, organist and professor of music at Malvern, a clever musician and excellent gentleman."

A. C.

DUBLIN.—(From a correspondent.)

After a long interval we are once more delighted by the announcement of a series of Italian operas, with the following distinguished artists of Her Majesty's Theatre and elsewhere:—Madlle. Titiens, Madlle. Sinico, Madlle. Sarolta, Madlle. Redi, Madame de Merio Lablache, Signor Mario, Signor Filippi, Signor Stagno, Signor Foli, Signor Bossi, Signor Casaboni, and Mr. Santley. Conductor—Signor Arditi. Leader—Mr. Levey. Regisseur—Signor Grua. Our limited season opened on Monday the 18th inst. The boxes were well filled, while the pit and galleries were densely crowded. The opera was Gounod's *Faust*, with a cast comprising the full strength of the company. The performance was a complete success from beginning to end. The Marguerite of Madlle. Titiens was full of that thoughtfulness and originality which characterizes the great artist in everything she takes in hand. In the charming cavatina, "E strano poter," she produced a grand effect; the magnificent quality of her voice and passionate style of acting eliciting enthusiastic plaudits from the whole house. Signor Mario was in very good voice; his make up as Faust was inimitable, and his vocalism, as usual, artistic in the highest degree, especially so in the air "Salve dimora," the *obligato* accompaniment to which was executed in excellent style by Herr Elsner. Mr. Santley as Valentine was all that could be desired. The orchestra, with Mr. Levey as first violin, was better than I ever heard it before, in fact quite perfect, a great deal of which was owing to the fact that Signor Arditi conducted.

Norma was produced on Tuesday before a "good house." The only new feature was the appearance of Signor Stagno, a young artist, the happy possessor of a good voice and pleasing appearance, who was entrusted with the part of Pollio. There's a good deal of endeavor in his singing and acting, which, however, are not entirely under his control. Nevertheless, I have not heard the part so well sung for some time. Madame Titiens' singing of the "Casta Diva" was magnificent and overwhelming in its effect. Madame Sinico, as Adalgisa, sang the arduous music of her part with power and expression. Signor Foli has a splendid bass voice of great power: he played the part of Oroveso, and looked it to perfection. *Rigoletto* was performed last night, Wednesday, with great success, Signor Mario sustaining his old part of the Duke and singing as well as ever. Mr. Santley played the part of the Jester, and if I might venture to criticize so great an artist, I think there's a vast improvement in his acting, which was really admirable. Time will not permit me to write more. Next week you shall hear again from yours,

PILL PURCELL.

DEATH OF MR. SPARK OF EXETER.—The Exeter journals announce the death of this gentleman at the age of sixty-eight. Mr. Spark was lay vicar of its Cathedral, and had been sixty years in the choir.

Muttoniana.

(Dr. Silent awake but absent.)

GLOUCESTER FESTIVAL.

SIR.—A more orderly and well-conducted festival was never known in Gloucester; and materially due to the efficiency of the police under the command of Mr. Superintendent Griffin, who has never been absent from his post morning, noon, or night, and the sergeants, detectives, and constables have been stimulated by his example; they apparently made it a point of honour that not a single depredation should be committed to mar the enjoyment of a single person of the crowds attracted during the week—and they have succeeded. The stewards complimented Mr. Griffin and the police for their efficiency and the able manner in which they discharged their duty.—I am, Sir, yours obediently,

INSPECTRIX.

Mr. Table (the level of it) strongly suspects that "Inspectrix" is the wife of a concerned Inspector. But to capitulate:—

FESTIVALS, CRITICS, "LEWIS" GIUGLINI, PORTIONS, MENKEN, &c.

DEAR SILENT.—The great musical event of September is the festival of the united choirs, during the celebration of which it is jocosely supposed that all England is dying with anxiety to hear how *The Messiah*, *The Creation*, *Elijah*, and other novelties have been executed by (for the most part) inferior singers, at a second-rate country town. The principal London newspapers dispatch their musical critics to the scene of operations, and these gentlemen dash in breathless haste from the cathedral where the oratorios are performed to their hotel, and, after writing vigorously for two or three hours at a stretch, rush from their hotel to the railway station, in order that the metropolis may know, at the earliest possible moment, whether Mr. Lewis or Mr. Cummings has sung in tune. The musical critic has to attend Divine service on the first day of the festival, and to listen to a sermon at each performance of an oratorio—otherwise we do not see how his presence on these occasions can be of much benefit to anyone.

The following anecdote on the subject of poor Giuglini is told by the *Diritto*, of Florence:—

"Three days ago, two Italian gentlemen, whom Giuglini had known at Milan, came to see him at the house of the doctor who has the care of him. He was sitting upon a couch, in a dressing-gown, with a portion of *Faust* in his hands."

The above anecdote has been quoted into all the musical journals of Europe. What is meant by Giuglini holding a "portion" of *Faust* in his hand we cannot quite make out. *Faust* is divided into acts, scenes, pieces (or "numbers," as they are technically called), but is not cut up into "portions," like meat at a third-rate eating-house. Probably the English version of the great Giuglini anecdote is made from the French, and "portion" is a mistranslation for "partition"—i.e., "score." It must be a strange lunatic asylum, moreover, where poor Giuglini is confined, and where operatic costumes are kept for the amusement of the patients. Unfortunately, numbers of operatic singers have gone mad, and the same bit of anecdote has always been told about them that is now being told of poor Giuglini.

A contemporary publishes some remarks on the "lovely woman" question, which is becoming one of the great theatrical questions of the day. Some months ago the public were invited to go to Astley's on the ground that "the adorable Menken" was to be seen there. When Mr. Walter Montgomery undertook the management of the Haymarket Theatre he announced a burlesque in which the public was promised a sight of "the most lovely women in London." The new idea of inviting public attention to the personal attractions of actresses has not been allowed to drop, and the manageress of the Royalty Theatre now advertises a piece in which we are told that "Mr. George Honey will appear, supported by the most charming company of young ladies in London." If these claims to precedence in the matter of female beauty continue to be put forward by theatrical managers, what, it may well be asked, will theatrical critics be expected to say or do? "Will it," it has been asked, "be their business to discuss the loveliness of each young lady individually?—and, if so, how, at a distance, and without an introduction, can they possibly do so in a trustworthy manner?" One thing is quite certain; at theatres where the directors avow that they depend so much upon natural charms, artistic merit will not be looked for; and this may have the effect of keeping a very large portion of the public away.—Yours, dear Silent,

EVELYN BLOOD.

Red House, Redgate, Reigate—Sep. 18.

In the absence of Dr. Silent, Mr. Table claims the "italics" and "caps" in foregoing (names of operas excepted). Talking of foregoing, how, Mr. Table would ask, can an anecdote be both "the following" and "the above?" It can't go both before and after. Also Mr. Table would know who is LEWIS?—also what Sir

Evelyn Blood means by a "portion of the public"? To conclude—how can oratorios "perform to their hotel?" But further to capitulate:—

MR. JAMES HENRY BROWN.

DEAR TABLE.—Can you give me the exact age (to a month) of Mr. James Brown of Gloucester. The King has a bet with Bismark (with whom I am still on residence). You know that, at the suggestion of Mr. Ap'Mutton (who, I hear, is on his sea home, with the wire), the King has created Bismark Count. He is now therefore Count von Bismark and may kill French cooks in the service of the English Family Royal. That's why Ap'M. did it. He wants to catch him.—Your's always, dear Table,

A. LONGGARS.

Berlin—Schloss-Esel—Sept. 20.

In the absence of Dr. Silent, Mr. Table is not sure. Dr. Queer knows, as he taught Brown mathematics, which, Mr. Table thinks, is the level of it (Dr. Queer is abroad). But to capitulate:—

VOLUNTEER NIGHTS.

SIR.—Can you inform me (through the medium of *Muttoniana*) what is the distinguishing characteristic of a "Volunteer Night" at Mr. Alfred Mellon's Concerts. I have the honor (*inter alia*) to be a Volunteer, and as in duty bound have been to Covent Garden on each of these so-called "Volunteer Nights," and for the life of me cannot see anything of the Volunteer element either in the audience, the musicians, the conductor, or anything else. Pray enlighten, if you can, yours, &c.,

ONE MYSTIFIED.

In the absence of Dr. Silent, Mr. Table thinks they are called "Volunteer Nights" because they are not so good as the Regulars—the level of it.

Fish and Volume, Sept. 22.

(For Abraham Silent.)

S. Taper Table.

MILAN.

(From our own Correspondent.)

The autumn season at La Scala commenced on Tuesday, the 12th inst., with Flotow's *Marta* and the ballet *Il Diavolo in Quattro* (*Le Diable à Quatre*). The theatre was very fairly attended on the opening night, great curiosity being felt to see what had been done to this noble theatre with the miserable sum voted by the government.

I must confess I was most agreeably surprised to find that so much had been accomplished with so little money. The theatre really looks charming in white and gold, and crimson curtains to the boxes. The huge chandelier has also been regit, and a new curtain painted. The ceiling, too, has been painted very tastefully, and is surrounded with twelve medallion portraits (?) of the following composers:—Rossini, Bellini, Mercadante, Donizetti, Verdi, Herold, Meyerbeer, Mozart, Cherubini, Halévy, Auber, &c. Fortunately the name of each composer is written under his portrait, otherwise I am sure it would be a puzzle to know which was Verdi, or which Donizetti. However, when we take into consideration the work that has been done for 14,000 francs (for I must tell you the sum was reduced from 20,000 to 14,000) there is little room left for grumbling, and La Scala is now, to say the least of it, clean and grateful to the eye.

I have already said that the theatre was fairly attended on the opening night; but more out of curiosity to see the house than any attraction in the opera. This is the third time during four years that *Marta* has been given at La Scala, and each time it has proved a failure—this occasion not having proved an exception to the rule. In fact, I may say that it has been less successful now than ever. I cannot imagine why such a selection should have been made, for I need hardly tell you that it is an opera in no way adapted (either for its subject or the style of its music) to a theatre so vast as La Scala. In order to give M. Flotow's opera a fair chance of success, it should be performed in a moderate-sized theatre, where its many small beauties could be heard and appreciated; and it requires perfect execution at the hands of the principal singers, band, and chorists. On Tuesday night, however, I am sorry to say, that its execution was anything but perfect, or even respectable. It was, to speak truly, disgraceful, and the public showed its disapproval of the quality of the performance by hissing throughout the evening. The *prima donna*, La Signora Cordier, is an American, and is said to have sung with great success in transatlantic theatres; but this I am very much inclined to doubt. Mdlle. Cordier has a most unpleasant voice—weak and uncertain in the lower part, and shrill and discordant in the upper tones. In short, it is a voice disagreeable to listen to, the upper tones resembling the shrill scream of a railway whistle. You can therefore imagine how much the music of Lady Henrietta, or Enrichetta, which requires such neatness and delicacy of execution, suffered at her hands. The charming "Spinning-wheel" quartet was entirely ruined and was hissed most lustily, as indeed was everything in which she took part, with the exception of "The

last rose of summer," which she sang less vilely than the other parts of the opera; but even here she received the slightest applause. The contralto, Signora Mazzucco, was a little better than her companion, but, being as stout as Alboni, and by no means so good-looking, hardly justified the words which are applied to her by Plunkett, "Bella fanciulla;" while in the dancing lesson scene she was simply ridiculous. The tenor, Signor Guidotti, would not be a bad singer if he had a voice, but the voice he has is very limited in compass and unpleasant in quality; but he did the best he could with his part, and for this deserves praise. The baritone, Signor de Bassini, is an old, but very good, artist, and knows well what he is about. He cut out his romanza in the fourth act, also the duet with the contralto in the same act. The band and chorus were anything but perfect in their execution, and left much to be desired; and the *mise-en-scène* was very meagre and unsatisfactory. The succeeding performances of the opera have been miserably attended, and I believe they will fall back on the *Barbieri di Siviglia*. The ballet, although only a revival, was very successful, the "Looking-glass" dance being received with acclamations.

Five operas are to be given during the season, the three "D'Obbligo" being *Marta*, *Giovanna d'Aro*, and the new opera *Rebecca*, written expressly for the theatre. The Carcano was to have opened on Saturday last with Ronconi in *Maria di Rohan*, but they have been obliged to change the tenor, so that the opening is postponed until to-night. Of this performance, and also of the performances at the Teatro Santa Radegonda, I will write next week. ARGUS.
Borgo di Porta Venezia, Milan.

EISTEDDFOD AT ABERYSTWITH.—At the above great national gathering which took place on Monday and Tuesday the 11th and 12th instant, among many prizes which were awarded was that of £50 for a vocal scholarship to Miss Edmonds, the very talented pupil of Mrs. Sims Reeves, who so highly distinguished herself on her first appearance in public in Mr. Costa's oratorio *Naaman* at Exeter Hall. "The next prize," writes the *Cambria Daily Leader* of September 15, "was the sum of £50, offered as a vocal scholarship, to the most promising female singer between the ages of 16 and 21; to be appropriated to her musical education under the direction of the Eisteddfod Council. Candidates to be natives of Wales and conversant with the Welsh language. Six young women competed, and Mr. John Thomas, on behalf of Mr. Brinley Richards, Mr. J. A. Lloyd, and himself, awarded the scholarship to Miss Edmonds, of Swansea. He highly complimented Miss Walters, of Cardiff, and wished he had a scholarship to give her. The Chairman invested Miss Edmonds with the ribbon, amid loud applause. The Chairman of the council said that Mrs. Price, of Llantwrch, near Swansea, and Miss Williams, of Anglesea, collected the money for the above prize."

COBLENZ.—Herr Max Bruch has been appointed Musical Director, in the place of the late Herr Lenz.

STUTTGART.—Some short time since, it was reported that Madame von Marlow, the popular *prima donna* of the Theatre Royal here, had fallen a victim to the climate of Ravenna, while engaged in a pious pilgrimage to the tomb of Dante. It now appears that the report wanted one essential element, namely: truth. We are happy to say that Madame von Marlow is alive and in the enjoyment of excellent health.

DARMSTADT.—In obedience to a direct request from the Bey of Tunis, who is anxious to place his military bands entirely upon a European footing, Herr Schlösser, the Grand-Ducal *Capellmeister*, composed a number of pieces which he dedicated to his Highness. The Bey, in return, has conferred the Nishan Order (officer's class), accompanied by a very flattering Arabic diploma and French translation, upon Herr Schlösser.

ROTTERDAM.—The season of the German operatic company was inaugurated very brilliantly by the *Huguenots*.

MUSIC RECEIVED FOR REVIEW.

TURNER (J. Alvey).—"Ever of thee," transcribed for the pianoforte, by WILLIE PAPE.

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GOD BLESS THE PRINCE OF WALES.—The National Eisteddfod at Aberystwith. "The concert closed with Brinley Richards' national song, 'God Bless the Prince of Wales,' the solo by Miss Edith Wynne, and the chorus by—nothing less than the vast assembly, who did honor to the song, by standing up during its delivery, and the composer, who was present seemed deeply sensible of the almost reverential reception given to his now acknowledged national air."—*Vide Carmarthen Journal*, Sept. 15th. Price of the song, 3s.; ditto for 4 voices, and for the Piano, Solo, and Duet, 4s. each. All arranged by the composer.

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